



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
Vancouver, B.C. V6H 3R7
(604) 683-9623

NEWSLETTER

MAY 1990

ISSN 6319 812X

AWARDS

Elsa Schamis attended the Langara Campus VCC awards presentations in early April on behalf of the Guild. For a number of years, the Potters' Guild of B.C. has presented the David Lambert Award to first year students and the Olea Davis Award to second year students in the ceramics programmes at a number of the Community Colleges in the Province. Elsa made presentation of the Lambert Award to Marguerite Laliberté and the Olea Davis Award to Simon Ho at the Langara event.

Elsa has also provided us with a biographic sketch of Olea Davis, including Olea's important role in the early development of the Potters' Guild of B.C. A similar article on David Lambert will be printed at a later date. Any of you with similar archival material or just plain interesting stories of the development of ceramics in British Columbia are urged to send them to the Guild for archival and/or publishing use.

OLEA DAVIS: A PROFILE

Olea Davis was born in Buffalo, New York, in 1899, of Canadian parents who later returned to live in a Northern Ontario mining town. Olea graduated from McGill University as a physical education major. Her later training at Ontario College of Art in Toronto, and the Ecole des Beaux Arts in Montreal, was directed towards sculpture and pottery.

About 1927, she moved with her husband to British Columbia. During the construction of the Hotel Vancouver, Olea was commissioned to design lighting fixtures and ornamental screens. She designed and promoted the dogwood flower as the official emblem of the Province of British Columbia, which was accepted by the Legislature in 1952.

Olea's work appeared in all the important ceramic exhibitions: abroad in Brussels, Ostend, Florence and Berlin, at home in all the Biennial Ceramic Exhibitions in Toronto and Montreal, and in America in the Syracuse Biennial. With a grant from the Leon and Thea Koerner Foundation, she collaborated with Stan Clarke, Reg Dixon, and Hilda Ross in extensive research on British Columbia clays. This resulted in the first commercially prepared mixture.

Olea was a promoter of crafts, particularly pottery. She worked with the Community Arts Council to set up the first craft outlet in Vancouver; taught pottery at the Ceramic Hut at Acadia Camp at UBC during the late sixties, and whenever she saw any signs of talent, she was endlessly encouraging and helpful.

In 1954, Olea and a group of potters founded the Potters' Guild of B.C. which held the first official meeting in February 1955, with Olea as its first president.

In January 1977 she was made an honorary member of the International Academy of Ceramics in Zurich, Switzerland. After a lengthy illness, she died on April 6th, 1977.

Congratulations to **Linda Bain-Woods** for being selected as one of the exhibitors in the FUSION: Ontario Clay and Glass Association's 15th Anniversary Exhibition entitled "**Fireworks 1990**". The exhibition of 50 juried works will on display at the Arts Court Gallery in Ottawa from May 29 to June 17, and will travel thereafter throughout the province of Ontario for two years.

Likewise to **Kinichi Shigeno**! His soup tureen was awarded the "Most User Friendly" in the Campbell Soup Tureen Competition at the Gardiner Ceramic Museum in Toronto. As well, Kinichi's ceramic mural tiles have been chosen for the fifth Annual Monarch Tile National Ceramic Competition in Texas.

Laura Wee Lay Laq has been a busy person lately! Beside giving numerous workshops, including one to our Guild in April (her material on marketing will be reprinted in a later issue), Laura has recently accepted the position as Head of the Fine Arts Department at Coquitlam College. Congratulations!

What's In A Name? Look for three members' responses on pages 4 & 5!

And it's not too late to respond yourself.

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie.

Editorial Committee: Bob Kingsmill, Laurel McGregor, Hiro Urakami, Nathan Rafla, Anne Fleetham.

Mailing: Rosemary Amon, Jobst Froberg, Savita Kshatrija, Linda Garson.

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The Potters Guild of B.C. membership is \$20.00-individuals, \$30.00-groups, January to January. See application form elsewhere in this issue.

Board of Directors: Tam Irving—President, D'Arcy Margesson—Vice President, Kathryn Youngs—Treasurer, June MacDonald—Secretary, Heather Chapman, Bob Kingsmill, Carol Klasen, Elwin Lowe, Donna Nabata, Nathan Rafla, Elsa Schamis, Laura Taylor.

"Complex molecules of life rose from a clay base, chemist says"

The *Globe and Mail* in its Science and Medicine section (Sat. April 21), published an article by Dr. Derek York, geophysicist at University of Toronto. In it, he reviews the recent theories of Dr. Cairn-Smith of U. of Glasgow about the origin of life. "Clay was the disposable scaffolding of life. The carbon organisms took their first critical steps along the evolutionary trail on feet of clay."

York continues, "It is no doubt a coincidence, but it is ironic that many societies worshipped and ate clay. Some still do. It is also curious that, in the search for artificial intelligence, some researchers are looking at organic components. Will computers, having been most successfully based on silicon chips, gradually add more and more carbon compounds, and rival us only when they reject their feet of clay?"

REQUESTS

Dear Sir:

I am a Studio Potter, living and working in Australia, making Domestic Dinner Ware and supplying various outlets. We are making plans to relocate our family to either British Columbia or Alberta in the very near future and would greatly appreciate any information you may be able to offer regarding potters who may have studio space available.....

I have completed a three-year Diploma of Art and Design, majoring in Studio Ceramics and Studio Drawing. I have in recent years worked in porcelain stoneware, concentrating on a functional line of work.
.....

I would appreciate any contacts that I may be able to establish. Our anticipated arrival would be around August '90.

Yours sincerely,
Anna Corinee Lovegrove,
19 Larch St., Langwarrin 3910
Australia.

Sarah Coote from the Nova Scotia College of Art and Design will be taking Tam Irving's place in the ECCAD Ceramic Department while he's on a leave, early August to late December 1990. Anyone knowing of available accommodation for Sarah and her spouse for that period, please contact Tam Irving at 687-2345.

NOTES

The Malaspina Ceramic Seminar in Nanaimo on April 19th was an apparent success. Look for a report on it in the June issue.

A June 21st Guild meeting is in the works. Details in next issue.

Guild Office and Library are open Fridays 10 am - 4 pm. Books and periodicals may be loaned by members for one month. Library is also open at meeting time and books may be returned at other times to Gallery.



Gallery of B.C. Ceramics
1359 Cartwright St. Granville Island
Vancouver BC, Canada
(604) 669-5645 V6H 3R7

GALLERY REPORT

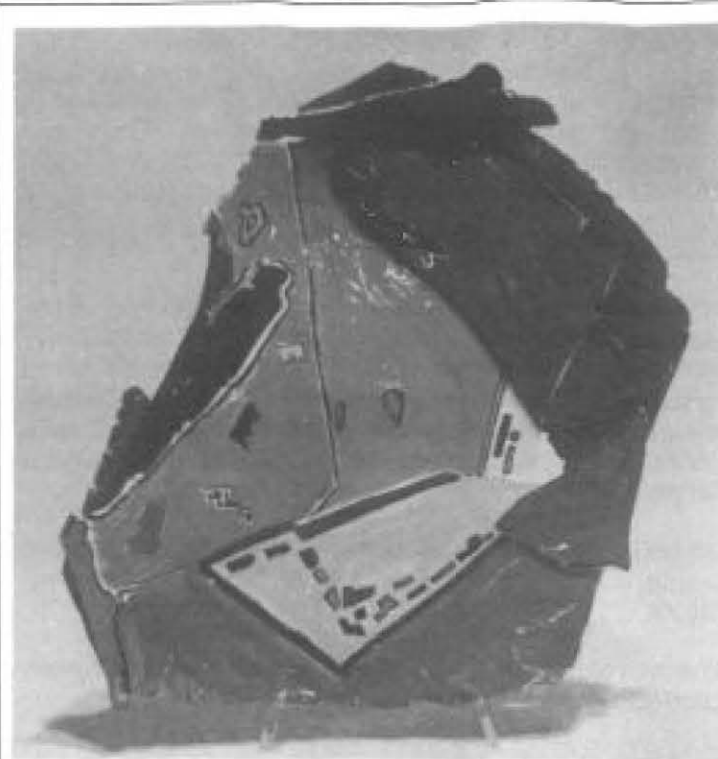
Gary Merkel's latest work graced the Gallery in a feature show in April. A recent newspaper article by Ann Rosenberg, new art features editor for the Vancouver Sun, described Gary's pieces. (Sat. April 28)

"His pouch-shaped Cretan-inspired vessels display a narrow girth. The artist's knowledge of archetypal symbols is reflected in the zig-zags and chevrons he incises into the conical feet of his vases' patina-coated supports. Seaweeds and other natural things influence the organic, leafy markings Merkel effects on the clay surfaces of his vases and decorative plates."

"By design, tableware and earlier vases produced by Merkel were among works by ceramists on view at the Gallery of B.C. Ceramics. Exquisitely shaped utility vases by Terry Ryals, handsome raku-fired white stoneware vessels by Geoff Searle and crazy-coloured, crazy-shaped cups and decorative wall plaques by Suzy Birstein were the things I enjoyed most in my recent sampling of Granville Island's visual *hors d'oeuvre*."



Ron Tribe



Suzy Birstein

Penny Birnbaum's latest work, "Animal Gods", is on display in the Gallery until mid-May.

October 15th will be the next deadline for being juried into the Gallery. Please submit six pieces of your recent work, or slides of same, if bringing pieces into the office is impossible for you, along with a typed biography.

Coralie Triance, Manager

WHAT'S IN A NAME?

A word or a name to describe me, to give meaning to what I do in the world? My word is "potter". The words for the organization I belong to is "The Potters' Guild of British Columbia". Old fashioned, out-of-date, of little relevance, perhaps not carrying quite the right cultural weight? Time for a change?

Want a new image? Just change the name and the potter's work can be taken seriously? But I believe words are very powerful. They carry with them tremendous social, cultural, political and spiritual meaning. Put another way, the word itself is a container that holds within it shared history and a sense of the world.

So before we throw out the word "potter" for a more fashionable term, I would like to examine this container.

The word pottery, as defined by the Oxford English Dictionary, means

1. a potter's workshop;
2. the potter's art, ceramics; the manufacture of earthenware;
3. the products of the potter's art collectively; pottery ware, earthenware.

This definition doesn't appear to me to be exclusive, but rather, large enough to include within it the large majority of work, -functional or non-functional, produced by potters.

So what is it about the word "potter" that upsets Mr. Thornsbury? I suspect it is its connection with its very association with use or function. The stuff can be used, holds something for some purpose, or in some way refers to the idea of use. This connection with use (function) and its reference to craft, and therefore exclusion from the object made for the exclusive reason of "art", seems to cause some people working with clay a nagging anxiety, combined with considerable formal squirming and drooling. They go through amazing contortions in order to distance themselves from the history of pottery. I think that much of the clay work referred to as "vessel-oriented", even though non-functional, is placing itself within the visual language of the functional form. So I have a lot of difficulty understanding how you appropriate and use a language, and yet if fashion or current trends dictate, you delegate that language to the scrap heap as old-fashioned or antiquated.

Does the word "pottery" with its fundamental meaning having to do with function, operate to exclude those not making functional pottery? The vessel makers still use the historic meaning of function to offer reinterpretations, so I find no difficulty in using the word "pottery" to describe their work. Any individual feelings of discomfort because their work links with functionalism or craft are the result of intimidation by phoney values posing under the guise of art, but having everything to do with fashion. A serious

understanding of the pot's value throughout history would make any serious artist move towards a better understanding of this history rather than denying it. Paul Valery once wrote:

Works of the mind exist only in action. Beyond this action what remains is only an object that has no particular relation to the mind. Transport the statue you admire among people sufficiently different from your own, and it becomes an insignificant stone. The Parthenon is only a small quarry of marble.....

So before we uproot our language, we would do well to consider the meaning and wisdom that the word "pottery" carries with it, and what we will gain (other than a concession to fashion) by replacing it.

Now the word "guild" is another one of those antiquated-sounding terms, but before we dismiss it as a quaint, old-fashioned word, with little meaning for us today, let's have a look at where it came from. The guilds were formed in the middle ages as groups of artisans that included sculptors, builders, and painters, to prevent exploitation by the wealthy and powerful classes, for whom they employed their knowledge and skill. Guilds were also formed as a way of imparting the knowledge and skills of experienced members to the novices. But within the guild there was not only the transfer of these physical skills, but also a sharing and protecting of the historical and spiritual nature of their knowledge. This protection and transmission of skill and knowledge was not even peculiar to mediaeval Europe. The guild process exists in most cultures of the world, and is even used in a mutated form in our contemporary corporate culture.

D'arcy Margesson (Potter)

And thank you, we have more response!

Dear Editor:

Re: the question of name change. For the most part, I agree with James Thornsbury's viewpoint. "B.C." is definitely representative. "Guild" could be construed as representative, if you interpret it as a group with kindred pursuits. It also connotes educational and marketing emphases.

In the strictest sense of the word, "pottery" relates to the actual state of the material once it has been changed by the application of heat. But, although pottery is an accurate description of the material, the word "pot" means something very different to most people. Having "pot" in the word pottery implies to the general public that "potters" produce "pots" of "pottery". In actual fact, of course, pots can be made of a variety of materials, but they are certainly not pottery when they are made of paper or wood.

Maybe if we used the term "clay" instead, though it doesn't represent the finished state accurately in the technical sense, it would allow for a broader interpretation of what we do, or at least what we work with. Then we only have to deal with the "art" vs "craft"

problem. That's a hard one. If one calls oneself a clay artist, does that preclude one from producing pots? I think not. On the other hand, there are pots, and there are pots. Does function determine the difference between art and craft? Again, I think not.

This discussion is a perennial one. As to whether I think we need a name change, -in short, "YES". As to what it should be, the debate promises to be stimulating.

Sincerely, Katie Janyk,
Gibsons, B.C.

And one more:

Dear Jim:

"An association of (men) with kindred pursuits...an association of craftsmen....." What is wrong with that? It is what the majority of us think we are. The majority of us make vessels or art based on the idea of the vessel. We don't just make vessels because we can't think of anything else to make or of any other point to start from. We do it because the vessel has a special significance for us. Functional potters don't just make an object to contain a necessity of life (food) for people who think of it just as fuel. We strive to make the social act of eating and drinking more pleasurable and meaningful. Functional vessels have an extra dimension. To be handled, touched, by the hands and lips, they become part of peoples' lives. Those who make vessel forms that are not functional are exploring and challenging the very familiarity connected with such forms, and that is what makes their work exciting.

Despite what you say, I feel that you do feel degraded to be part of an organization that is largely concerned with vessels (pots). Perhaps instead of denigrating pots by thinking of them in connection with an industrial process (which after all was devised only to copy: you may as well say "Why have original paintings when you have prints and photographs?"), you should try thinking of them in your own terminology. Think of them instead as "performance art", -the user being allowed to complete the piece, adding colours and shapes, the constant change effected when transforming them from negative to positive space, the visual impact as that last swirl in a cup or a bowl is consumed to reveal the marks of the maker's fingers in the clay. Vessel Artists of British Columbia!!

More seriously, "What's in the Name?" Quite a lot.

Imagine a cheese shop. A man would like to sell his eggs there. He would like the shop to be called "The Cheese and Egg Shop". As the cheese makers work quietly away, it becomes "The Egg and Cheese Shop". Pretty soon people are wondering why "The Egg Shop" is selling cheese. Are you the egg man, Jim?

Rosemary Amon

EXHIBITIONS AND SALES

"FIRED UP!", Contemporary Works in Clay, Metchosin Community Hall, Victoria, B.C. May 26 and 27, 10 am to 5 pm. Features an exhibition and sale by fourteen of B. C.'s finest potters: Louise Card, Gary Merkel, Art Brandon, Pat Webber, Robin Hopper, Judi Dyell, Sue Hara, Alan and Meg Burgess, Susan LePoldvin, Kinichi Shigeno, Walter Dexter, Peter Flanagan, and Laurie Rolland. Contact 474-1673 for additional information.

THOMPSON VALLEY POTTERS' GUILD, Annual Spring Show and Sale, Sunday, May 6th, 10 am to 4pm, at the Stockman's Inn, Kamloops.

RAKU VESSELS, DRAGONS & FISH by Ronda Green and Helen Weiser. Sunday May 27, 11-4pm. 6488 Bay St., Horseshoe Bay, West Vancouver. 921-9584

SALISH DESIGN, a joint show by Susan Point, Coast Salish artist, and Judy Cranmer, potter, at the Legacy, 1003 First Ave., Seattle, (206)624-6350, until May 26.

At the **Cartwright Gallery/Canadian Craft Museum**, 1411 Cartwright St., Granville Island, a nationally selected show of the functional objects created by 20 production craftspeople, **"DESIGNED FOR PRODUCTION, MADE FOR USE"**, curated by Lloyd Herman, runs until May 20th.

Anita Wong, a potter for many years, and 1989 graduate of ECCAD, will have an exhibition of her recent work at the **Vancouver Community Arts Council Gallery**, 837 Davie St., Vancouver, from April 24th to May 12th.

The **Gulf Islands Community Arts Council** proudly presents **ARTCRAFT '90** at the Mahon Hall, Ganges, SaltSpring Island, daily from June 8th to September 3rd. The show offers work by over 150 artists and craftspeople living on the Gulf Islands, and demonstrations are scheduled on weekends during the summer.

Place des Arts, 1120 Brunette Ave., Coquitlam, features the ceramic work of **Gillian McMillan** from May 17 to June 6th.

Myths and Beginnings, Clay and Cast Paper Sculptures by Miles Lowrey are on exhibition at the **Circle Craft Gallery**, in the Net Loft Bldg on Granville Island until June 5th.

New Westminster Community Arts Council, Queens Park, shows the work of **Elsa Schamis**, ceramics, and **Diane Ostolich**, lithographs & linos, June 5 - July 3. Reception June 10, 2-4 pm.

CALLS FOR ENTRY/ OPPORTUNITIES

The **Cartwright Gallery**, **Circle Craft**, the **Crafts Association of B.C.**, and the **Potters' Guild of B.C.** are jointly sponsoring a "**Granville Island Summer Craft Fair**", August 4-6, 1990, on Railspur Alley on the Island. 75 to 100 participants will be selected by jury to take part. To make application, one must be a member of one of the sponsoring organizations, and crafts of all media, except painting, graphic arts and photography will be accepted. Cost is \$125.00 (once accepted after jurying). Booth area is 8 feet by 8 feet, and the participant is responsible for designing and constructing his or her booth. This will necessitate concern for the space, weather and appearance. To be considered by the jury, submit a maximum of 5 slides to any one of the sponsoring organizations with entry form found on page 7 of this newsletter. Enclose a SASE for return of slides.

The **Cartwright Gallery** will expand into a new downtown building designed for its use as the **Canadian Craft Museum** in late 1991. Funds will be raised to commission craftspeople across Canada, selected by competition, to design and make both freestanding furniture for public areas, and art to be integrated into the 10,000 square foot building. Architect Paul Merrick has incorporated into the building's facade art deco terracotta ornament salvaged from the building previously on the site. The building's gallery space, a great high-ceilinged hall with a mezzanine gallery suspended over one end and side, will require a similar refinement of design detailing. A tall arched opening at the end of the great hall provides an interior focal point, and will be faced with additional terracotta art deco tiles. Included in the projects that the CCM expects to commission or purchase which have ceramic potential are: wall art for four stair landings; tile counters and/or tile friezes for three washrooms; floor tiles incorporating donor names, or donor wall; lamps for desks.

Craftspeople who wish to be considered for such commissions/purchases should send a sheet of slides showing work similar to that proposed for commission, a current resume and other supporting information by June 1, 1990. For further information, contact the Cartwright Gallery at 1411 Cartwright St., Vancouver, V6H 3R7, or phone (604)687-8266.

Vancouver Craft Market at the VanDusen Botanical Gardens takes place on a regular basis. Contact Simone Avram, 8540 Demorest Dr., Richmond, B.C., V7A 4M1, or phone 275-2724 for details.

Park International Markets are accepting application for their craft markets at Whistler, Kamloops, Van Dusen Gardens, Vancouver, West Vancouver, Coquitlam, White Rock, and Penticton. Contact 3257 W. 36th Ave., Vancouver, B.C., V6N 2R6, or phone 362-2363.

The Works: A Visual Arts Celebration: Invites all artists, art organizations and others to participate in the 50th anniversary presentation of the **Works Festival**, June 22-July 4, 1990. For a brochure, contact the Works/Alberta Part Art, Ste. 616, 10136-100th St., Edmonton, Alberta T5J 0P1.

Harrison Festival of the Arts announces its third annual juried **Craft Market**, June 30, July 1 & 2, July 7 & 8, at the Elementary School, Harrison Hot Springs. For information and application, contact the Harrison Festival Society, Box 399, Harrison Hot Springs, V0M 1K0, or phone 796-3664.

The **Community Arts Council of Vancouver** is calling for entries in its **5th Annual Juried Christmas Craft Sale**, to be held at the CAC Gallery during the first three weeks in December, 1990. The jury process will take place in September and October, as application forms are received. Send a SASE to Christmas Craft Application Form, CAC, 837 Davie St., Vancouver, B.C., V6Z 1B7, or contact Michael Virnig at 683-4358.



NSCAD SUMMER 1990

For
information
write:
NSCAD
SUMMER 1990
Registrar's Office
5163 Duke Street
Halifax
Nova Scotia
Canada
B3J 3J6

The Nova Scotia College of Art and Design offers
3 1/2 and 7 week summer credit courses in Art
History, Art Education, Crafts, Design and Fine Arts.

CERAMICS PROGRAMS:

MAY
Bruce Taylor
Ceramics for Public Spaces
Rebecca Rupp
Explorations in Tableware

JUNE
Dale Pereira
Earthenware Pottery Intensive
visitor: Andrea Gill

JULY
Deborah Black
Decorated Ceramics

WORKSHOPS & CLASSES

METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS, located on Pedder Bay near Victoria, B.C., offers the following courses this summer:

CERAMICS: Glaze and Colour Development, by Robin Hopper, for two weeks, June 24th to July 7th.

POTTERY: Function and Surface Enrichment, by Alan and Meg Burgess, a week-end workshop, July 30th and 31st.

For more information write Elizabeth Travis, 611a Linden Ave., Victoria, B.C., V8V 4G8, or phone 384-1698

EMILY CARR COLLEGE OF ART AND DESIGN will present two intensive ceramic studio workshops this summer. Bruce Taylor, instructor at the Nova Scotia College of Art and Design, and recent recipient of the Grand Prix in the Art Section of the 1989 Ceramic International Competition in Mino, Japan, will give an intensive ceramic sculpture workshop, July 3 - 20. Lari Robson, a studio potter on Salt Spring Island since 1971, will instruct in the traditional techniques of making utilitarian ware, from July 23 - August 10.

Both courses are held Monday through Friday, 9 am to 12:30 pm, with a class limit of 16. Tuition and studio fees total \$245 for each course. For further information, please contact Part-time Studies at ECCAD, 1399 Johnston St., Vancouver, V6H 3R9, or phone (604) 687-2345. After 4:30 pm: 687-2344.

Pat Webber offers Summer 1990 Pottery Workshops in her studio in the Victoria area. Each five-day workshop will cover both wheel throwing and hand building techniques at all levels, along with other aspects of glazing, decorating and firing. Sessions are July 9-13, and July 16 to 20, at a total cost of \$400.00. For further information, contact Pat at (604) 658-8072.

The 3rd bi-annual **Ceramic Symposium** takes place May 11-13, 1990, at the **Medicine Hat College**, and features lectures, workshops, forums, and Saturday night dinner. Presenters include Les Manning, Tam Irving, Greg Payce, Dave Settles, Don Wells, Allan Jensen, Michael Obranovich, Pat Bovey, and Shirley Rimer. Fee \$125. Contact (403) 529-3844.

The 15th anniversary conference of the Ontario Clay and Glass Association, **Celebrate Fusion**, will be held the weekend of June 1-3, 1990, at Carleton University, Ottawa. Steven Hill, a production potter in Missouri, and Sally Michener, currently Chairman of the 3-D Department at the Emily Carr College in Vancouver will both be giving a workshop as part of the proceedings of the conference. For further details contact Elin Racine at (416) 923-7406.

Raku Workshop with Larry Aguilar sponsored by the Eagle Harbour Community Center, 5575 Marine Drive, West Vancouver, 921-7425, will be held Sunday June 3, from 10 am to 4pm. The workshop includes air brush glazing techniques, gas firing procedures, a throwing demonstration and a slide demonstration. Fee is \$25.00. Refreshments provided. Please bring your lunch. Pre-registration recommended. Contact: Ronda Green at 921-9888.

GRANVILLE ISLAND SUMMER CRAFT FAIR ENTRY FORM

NAME: _____

ADDRESS: _____

MEDIA: _____

SLIDE IDENTIFICATION (Name, Media, Size of Piece Shown)

- () Membership Application
() Membership Renewal
() Change of Address

Mail to:
The Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7

Name: _____

Address: _____

City & Province: _____

Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$

(Fees: Individual: \$20/year, Group: \$30/year)

UNCLASSIFIED

For Sale: Kress Kiln, 18" hexagonal, with dual controls. Fires to Cone 7. No sitter. Asking \$400.00. Call Cathy Miller at 734-2677.

Health Reasons force me to sell **Heritage Pottery** which is a retail gift/craft gallery with the emphasis on pottery. 1500 sq.ft. Established for 6 years on good highway location in top resort area on Vancouver Island. Good lease and profitable operation plus 750 sq.ft. studio space available. Price: \$89,000 plus stock at cost. Contact Joy Speight, #5 - 1209 East Island Hwy., Parksville, B.C., V9P 1R5. (604)248-8707.

Charmian Nimmo, formerly of Pots of Pleasure, has opened a new store and studio at 3425 W. Broadway. The "**Clay Zone**" will feature her own work as well as cards, paintings and hopefully some jewellery. She would like to carry the work of one or two other potters to provide variety. If you are willing to consign, please give her a call at 731-9474, or drop in just to say hello.

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For more information write

Elizabeth Travis,
611a Linden Ave.,
Victoria, B.C., V8V 4G8
or phone 384-1698

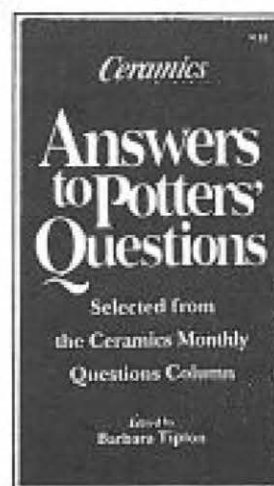
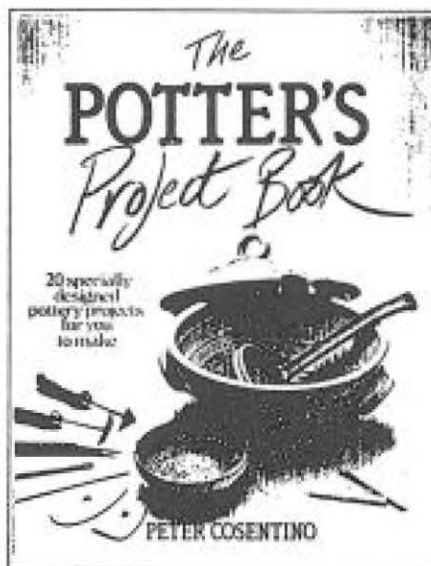
GREENBARN POTTERS SUPPLY LTD.

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Phone: 888-3411

Thank you to all those who have replied to the questionnaire that went out with our new catalogue. For those who haven't replied yet, please send yours in. Feedback of all kinds is informative and will help us improve our service to you.

We have some new books in stock.....



VICTORIA DAY HOLIDAY:

**CLOSED: Saturday, May 19th.
Monday, May 21st.**